

MT
875
.L48
H37
1904

WILLIAM MONDA

COOPER

LEWIS

THE UNIVERSITY OF TORONTO LIBRARIES

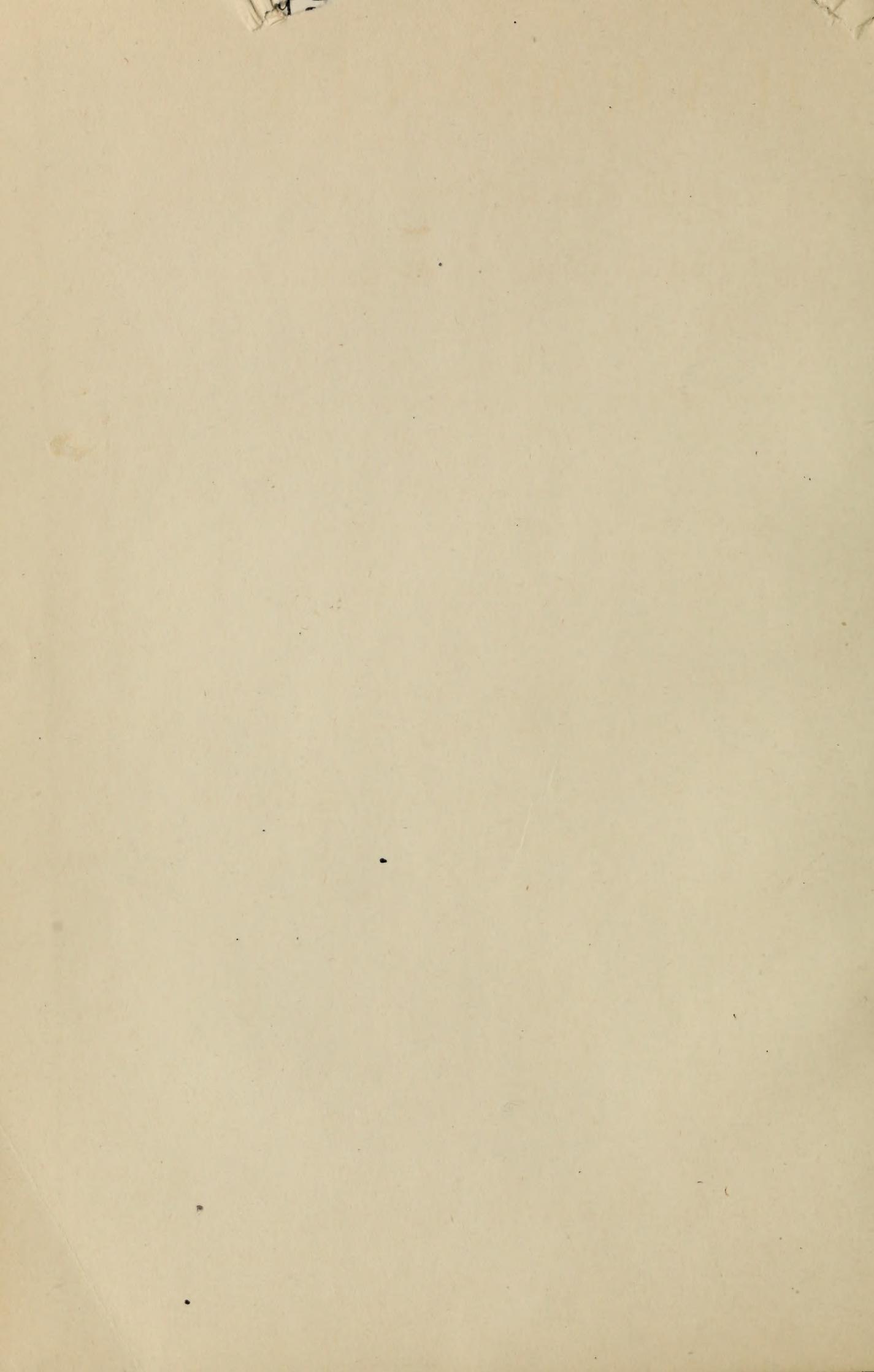
David O. McKay Library



Sp. C. - K
M
1994
L49

Presented by the family of Oscar A. Kirkham

2529-71



MT
875
L48
H37
1904

HARMONIA

PROGRESSIVE EXERCISES AND SONGS

FOR FOUR-PART CHORUS OF MIXED VOICES

FOR USE BY

CHORAL SOCIETIES, PEOPLE'S SINGING CLASSES
ACADEMIES, HIGH AND GRAMMAR SCHOOLS

AVAILABLE FOR

ADULT CHORUS (SOPRANO, ALTO, TENOR,
BASS) OR SCHOOL CHORUS (SOPRANO I,
SOPRANO II, ALTO-TENOR, BASS)

THE EDUCATIONAL PLAN BY

SAMUEL W. COLE

THE EXERCISES AND SONGS WRITTEN AND SELECTED BY

LEO R. LEWIS



SILVER, BURDETT & COMPANY

NEW YORK

BOSTON

CHICAGO

HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

COPYRIGHT, 1902, 1903, 1904,
BY SAMUEL W. COLE

PREFACE.

As indicated by the title-page, and by the statements on the pages immediately following this Preface, HARMONIA may be used for various purposes and in various ways ; but it may be well to state at once that the book was planned and written because the authors knew of no work, original or compiled, which was devoted to the systematic preparation for participation in oratorio and cantata. Theoretically, the practice of part-songs in goodly number should give this preparation. As a matter of fact, however, there seems to be, in most part-song study, rather more of the recreative than of the educative ; and, under the best of prevailing conditions, much time and energy are consumed in the rendering of passages and selections which accomplish no educational uplift whatsoever. In a word, the teacher finds, for four-part work, no graded course of study ready at hand ; and frequently observes that his best singers lose interest in chorus-practice, because they lack that most valuable of educational incentives,—the consciousness of definite progress toward a definite goal. Hence, the prime object of ensemble study — the rendering of choral works in the larger forms — is too rarely attained ; though the time spent, if well used, might bring most classes to that point.

HARMONIA presents, in carefully graded series, exercises and songs of distinctly educative trend. It is hoped that those who study this material may find it also musically interesting. The authors have basis for belief that the book is not without value, in the fact that Series I and II have found favor with the People's Singing Classes at Boston, as well as with a few high school supervisors who gave kindly welcome to the advance edition. Comparatively few songs will here be found, abundant supplementary material being always available. Such songs as are included will be found to carry out the educational purpose of the work.

SAMUEL W. COLE.
LEO R. LEWIS.

INTRODUCTORY AND DESCRIPTIVE.

THE USES OF HARMONIA.

THE careful gradation of the material of **HARMONIA** renders the book available for adult beginners, or for high school pupils in localities where music is not systematically taught in the grades. Again, in towns and cities where music instruction is well organized, **HARMONIA** may do valuable service in broadening and strengthening the vocal work in the upper grammar grades and in the high schools. In many academies and "free schools," conditions exist which yield pupils of many intermediate grades of proficiency. As the Instructor can best judge how to deal with special conditions, we may restrict ourselves to a consideration to the best use of the book, on the one hand by beginners, and on the other hand by "students in course," as we may call those who have had systematic music work in the grades.

FOR BEGINNERS.

We assume, for those who would study **HARMONIA**, the mastery of a few of the rudiments of music,—ability to sing the major scale, to construct the staff, to name by letter the notes as they appear on the G and F clefs. A knowledge of these first principles may easily be imparted by a competent teacher having a blackboard at his disposal, without the use of any other material. A knowledge of the different kinds of notes and rests, and an ability to beat two-, three-, and four-part measure, would be very helpful; but these may be acquired as the study of **HARMONIA** proceeds.

Having determined the key and the time of the respective exercise, sound the key-note, and have the parts sing separately until the notes are well learned. Then put them together thus: sound the key-note, and have each part sound its first note, thus getting the chord; then count a measure or two *slowly*, and have the exercise sung. Should any part lack independence, allow it to predominate by causing the other parts to sing softly, so that the weak part may "hear itself," until independence (the ability to sing a part "against" the tones of the other parts) is fully attained.

This process should be repeated for each new exercise, and no instrumental aid whatsoever should be

given. As new difficulties present themselves, there may be demonstration at the blackboard, with unison practice. But no step in advance should be taken until the difficulties in hand have been fully mastered. Close adherence to this principle is prerequisite to satisfactory achievement.

The syllables *do, re, mi, etc.*, the numerals *one, two, three, etc.*, or any syllable suitable for vocalizing, may be used in singing the exercises. In the more advanced study, and in review work, *loo* or *la* only should be used.

From time to time, and especially at points where progress seems slow, part-songs from other sources may be introduced. It is well, in such cases, to choose songs which are, in difficulty, below the grade of the respective point in **HARMONIA**.

Progress need not be rapid. Frequent reviews are desirable. It should be remembered that **HARMONIA**'s purpose is to develop power, not merely to give recreation; and that its tasks are therefore so arranged as continually to present new problems for thought and study.

FOR STUDENTS IN COURSE.

HARMONIA will here occupy from one-fifth to one-fourth of the time devoted to music. The earlier exercises will afford sight-reading material, during the singing of which special attention must be given to the basses and tenors. Copious unison singing of those parts will be in order. As time passes, and closer coördination of the parts is established, detail unison work may be discontinued, since each new difficulty is fully treated in each part.

The use of all syllables except *la* or *loo* should be gradually discontinued.

It is probably in the treatment of the minor mode, toward the end of Series I and throughout Series III, that the educational value of **HARMONIA** will be most apparent. The minor mode is an "undiscovered country" to the vast majority of Americans; and the general impression exists that many of the courses for graded schools fail to give it adequate treatment. It is probable, therefore, that much patience and energy on the part of both

teacher and pupils, will be called into requisition in the study of Series III; but those who "mean business" in their study of music, may count upon finding rich reward for the patience and perseverance here required. Certainly nothing is more definitely promotive of musical intelligence and taste than well-ordered study of the varied possibilities of the minor mode.

Before the study of HARMONIA is concluded, the class will be well able to undertake the rendering

of some easy cantata, — Lahee's "Building of the Ship," for instance, which is an ideal initial subject of Cantata study. Complete chorus parts of this and other cantatas are available, at small cost, in the Beacon Series. Any class which has faithfully performed the work prescribed in HARMONIA should be competent to undertake the study of Haydn's "Creation," or of any other classic oratorio not overtaxing the registers of the individual voices.

THE CONTENT OF HARMONIA.

SERIES I. Diatonic exercises, with easy intervals, but with considerable variety as to chords — Practice in entering after rests — All ordinary representations of the beat, and multiples thereof, in various rhythms and major keys — The commoner accidentals, both modulatory and ornamental — Introductory treatment of the minor — Modulation.

SERIES II. The divided beat and dotted note in all the commoner rhythms — Completion of the presentations of accidentals — Four sounds to the beat and the doubly dotted note — Exercises and songs in-

volving considerable freedom in interval progressions in major — More advanced problems in modulation.

SERIES III. Extended treatment of the minor, as to melody and as to harmony — Mingling of major and minor effects — Review of rhythmical problems already treated, with special emphasis on the triplet — Syncopation in various forms — Skips to and from chromatic tones — Selected exercises — Specimens of rather difficult part-songs in sustained style — Introductory selections from oratorio and cantata.

HYMNS, CHORALES, PART-SONGS, ETC.

PAGE	TITLE	AUTHOR OR SOURCE
6	THE AMERICAN FLAG	
11	COLUMBIA	
16	NOW THANK WE ALL OUR GOD . .	Crüger
18	EVENING HYMN	Brahms
26	THE LORD IS MY SHEPHERD . .	
32	THE LORD, JEHOVAH, REIGNS . .	Old Tune
36	GOD IS LOVE	Old Tune
37	I WILL EXTOL THEE	
41	UNION AND DUTY	
44	NOW FARE THEE WELL	Stein
46	ELFIN SONG	
48	MY COUNTRY	

PAGE	TITLE	AUTHOR OR SOURCE
50	WANDERER'S NIGHT SONG	Lehmann
52	SPRING SONG	Silas
54	WE WELCOME THEE	Stein
56	SLEIGHING SONG	
58	OUR FLAG	Wilhelm
68	AH, WELL-A-DAY	
80	MIDNIGHT	Walter
82	ULLABY	Jork
83	SELECTIONS, "CREATION"	Haydn
84	SELECTION, "LAY OF THE BELL" . .	Romberg
84	FINAL CHORUS, "CREATION," PART I.	Haydn

THE ARRANGEMENT FOR VOICES.

THE voice arrangement of this book is the same as that adopted in 1901 in the Beacon Series, — an arrangement which makes four-part singing possible, even though tenor voices be few or wholly absent. On the upper staff are found the First and Second Soprano parts, the latter of which may be sung also by Altos of medium register. The second staff contains the Tenor part, which, when sung by changed voices, sounds an octave lower than written; this same staff contains also an Alto II part, adapted to alto voices which sound with ease the G below the treble staff. This Alto II part generally duplicates

the Tenor part, supporting it, if present; making complete four-part harmony, if no tenor voices are available. Thus, on this second staff, the upper notes are for changed voices, the lower for unchanged voices. On the third staff the Bass part is found in its customary representation. Throughout the book the limitations of youthful voices have been carefully regarded.

When the book is used by adults only, special caution should be given to the Tenors to disregard entirely the lower notes on the second staff.

HARMONIA — SERIES I

PROGRESSIVE EXERCISES AND SONGS FOR FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY
SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).

1 2 3 4 5

[TENOR AND ALTO-TENOR.]

6 7 8 9 10

11 12 13 14

A musical score for three staves. The top staff is in G major (two sharps) and consists of two measures. The middle staff is in G major and consists of three measures. The bottom staff is in G major and consists of three measures. Measures 24 and 25 are in common time (indicated by a '2'). Measure 26 is in 2/4 time (indicated by a '2'). The music consists primarily of eighth-note chords and sustained notes.

27

28

29

30

31

32

33

34

35

36

37

38

This page contains 12 measures of musical notation for three staves. The top staff is in common time (2/2), the middle staff is in common time (2/2), and the bottom staff is in common time (2/2). The measures are numbered 27 through 38. The notation consists of quarter notes and eighth notes, with some measure endings indicated by vertical lines and repeat signs. The bass staff uses a bass clef, and the treble and middle staves use a treble clef. The key signature is one flat throughout.

39 40 41

Measures 39, 40, and 41 are in common time (indicated by '4') and G major (indicated by a 'G' with a sharp). The music consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some eighth-note chords.

42 43 44

Measures 42, 43, and 44 are in common time (indicated by '4') and G major (indicated by a 'G' with a sharp). The music consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some eighth-note chords.

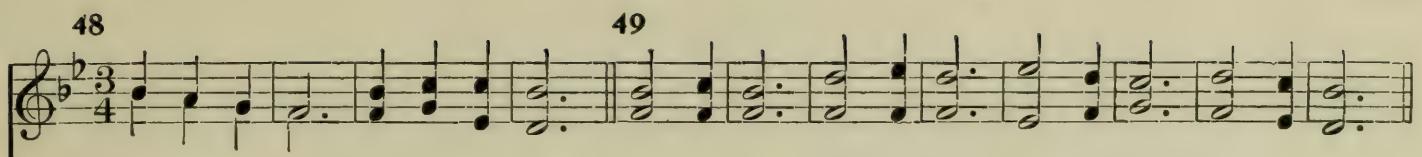
45 46

Measures 45 and 46 are in common time (indicated by '4') and G major (indicated by a 'G' with a sharp). The music consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some eighth-note chords.

47

Measure 47 is in common time (indicated by '4') and G major (indicated by a 'G' with a sharp). The music consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some eighth-note chords.

48



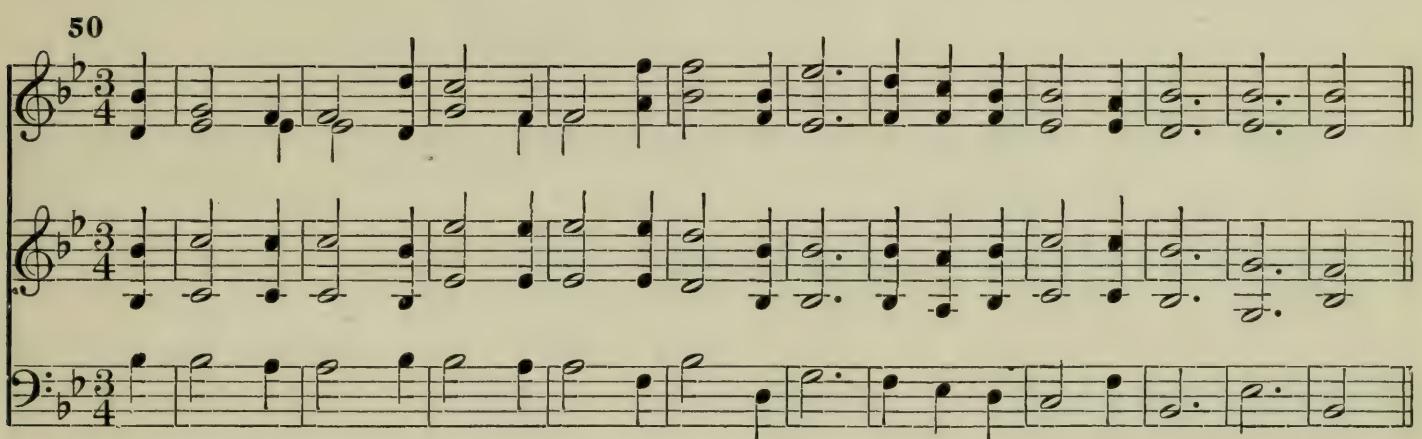
Musical score page 48. The score consists of three staves. The top two staves are in common time (indicated by a '4' below the staff) and the bottom staff is in 3/4 time. The key signature is one flat. The music consists of eighth and sixteenth note patterns.

49



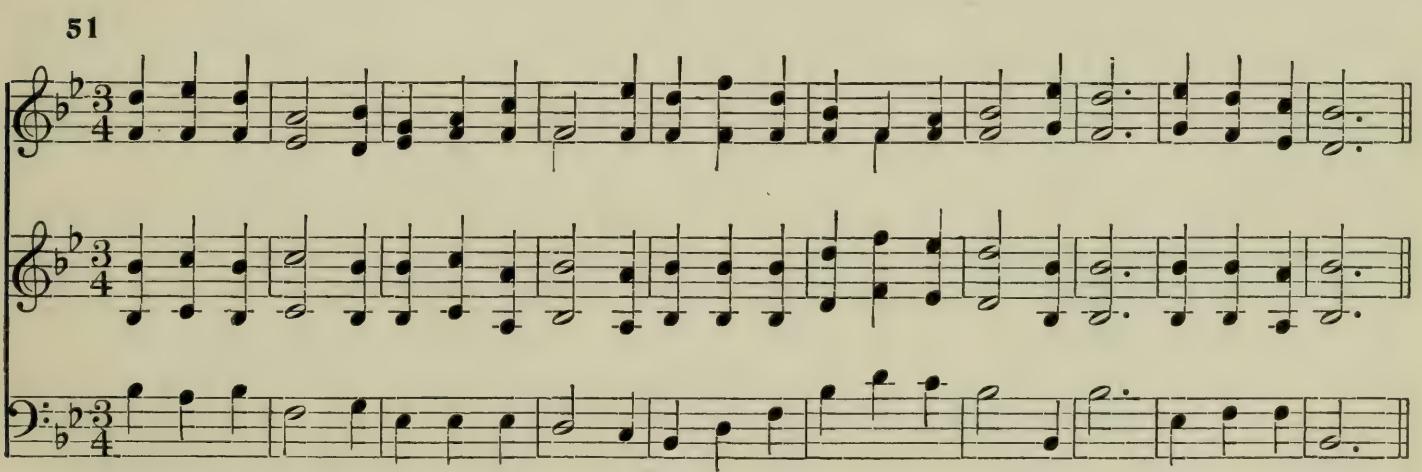
Musical score page 49. The score consists of three staves. The top two staves are in common time (indicated by a '4' below the staff) and the bottom staff is in 3/4 time. The key signature is one flat. The music consists of eighth and sixteenth note patterns.

50



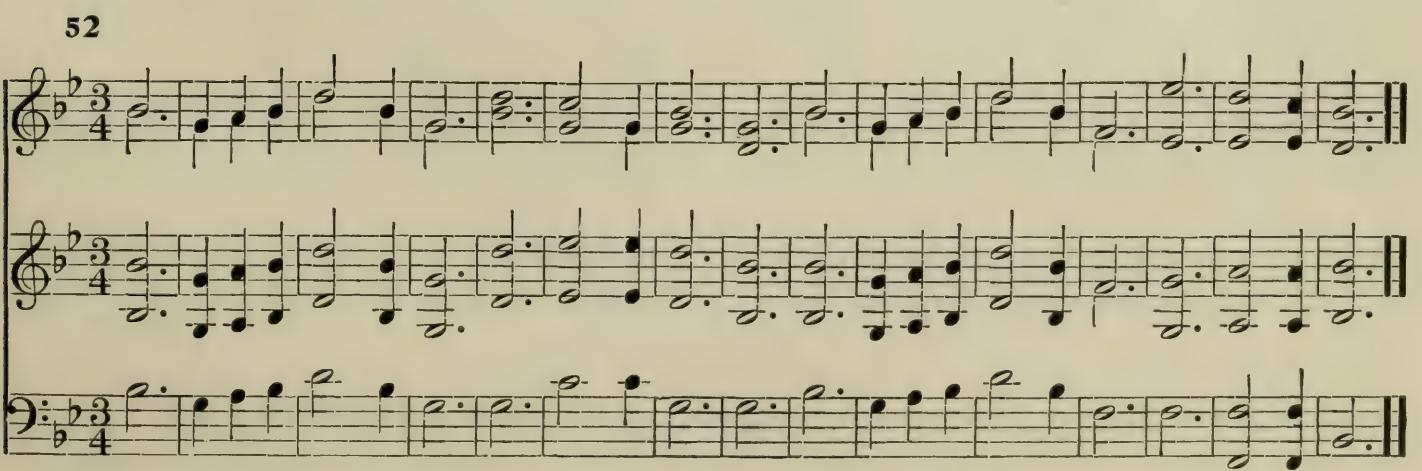
Musical score page 50. The score consists of three staves. The top two staves are in common time (indicated by a '4' below the staff) and the bottom staff is in 3/4 time. The key signature is one flat. The music consists of eighth and sixteenth note patterns.

51



Musical score page 51. The score consists of three staves. The top two staves are in common time (indicated by a '4' below the staff) and the bottom staff is in 3/4 time. The key signature is one flat. The music consists of eighth and sixteenth note patterns.

52



Musical score page 52. The score consists of three staves. The top two staves are in common time (indicated by a '4' below the staff) and the bottom staff is in 3/4 time. The key signature is one flat. The music consists of eighth and sixteenth note patterns.

THE AMERICAN FLAG.

Words by J. R. DRAKE.

53



1. When Free-dom, from her moun-tain height, Un-furled her stand ard to the air, She
 2. She min-gled with its gor-geous dyes The milk-y bal-dric of the skies, And



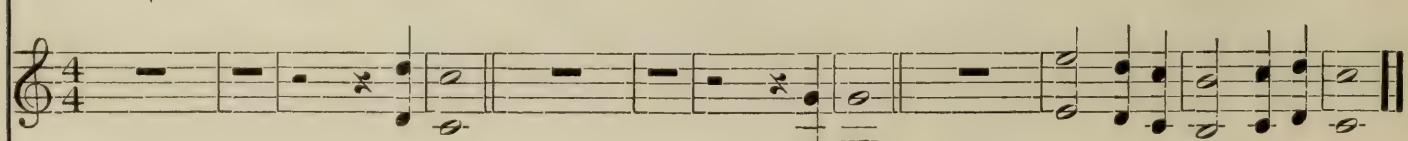
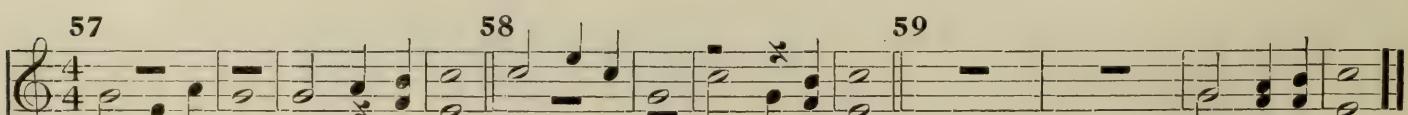
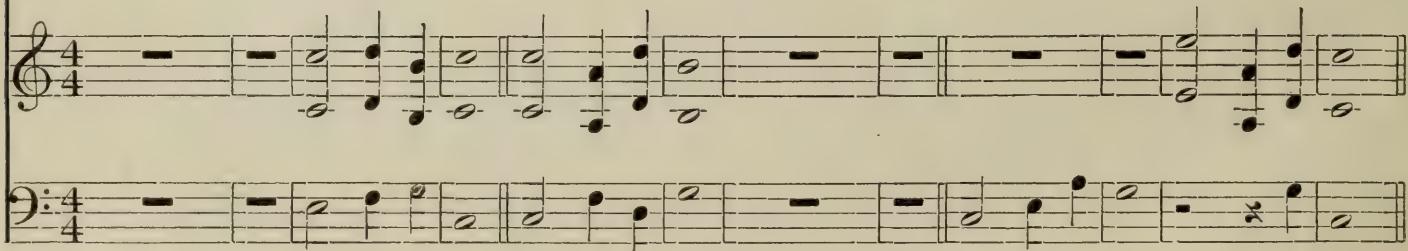
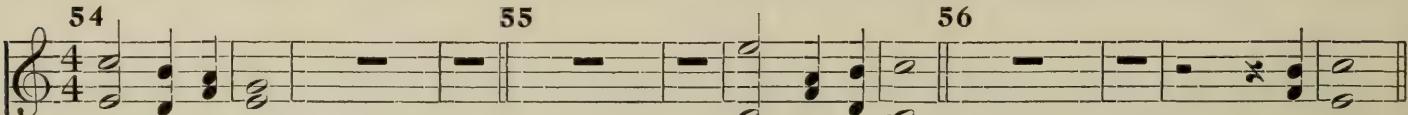
3. Then from his man-sion in the sun, She called her ea-gle bear-er down, And



tore the az-ure robe of night, And set the stars of glo-ry there.
 striped its pure, ce-les-tial white, With streak-ings of the morn-ing light;



gave un-to his might-y hand The sym-bol of her chos-en land.



60

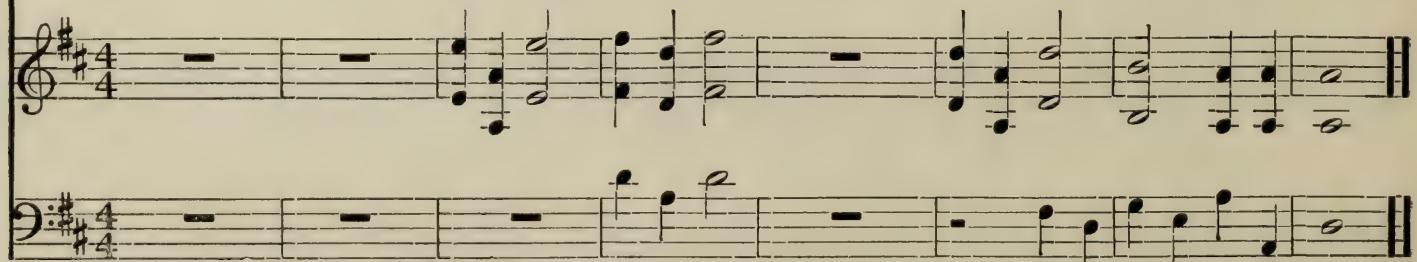
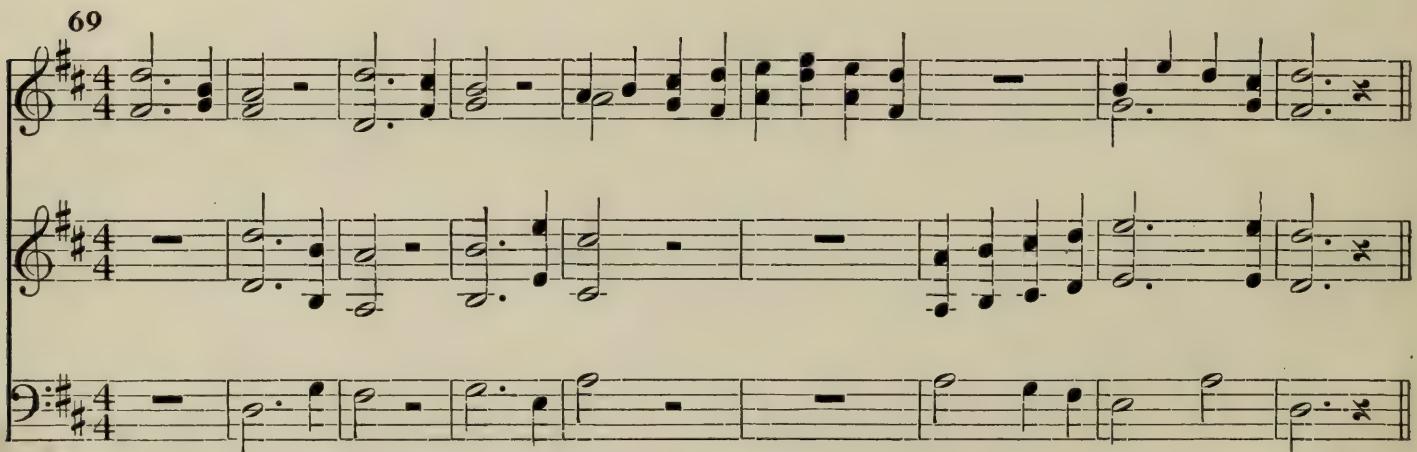
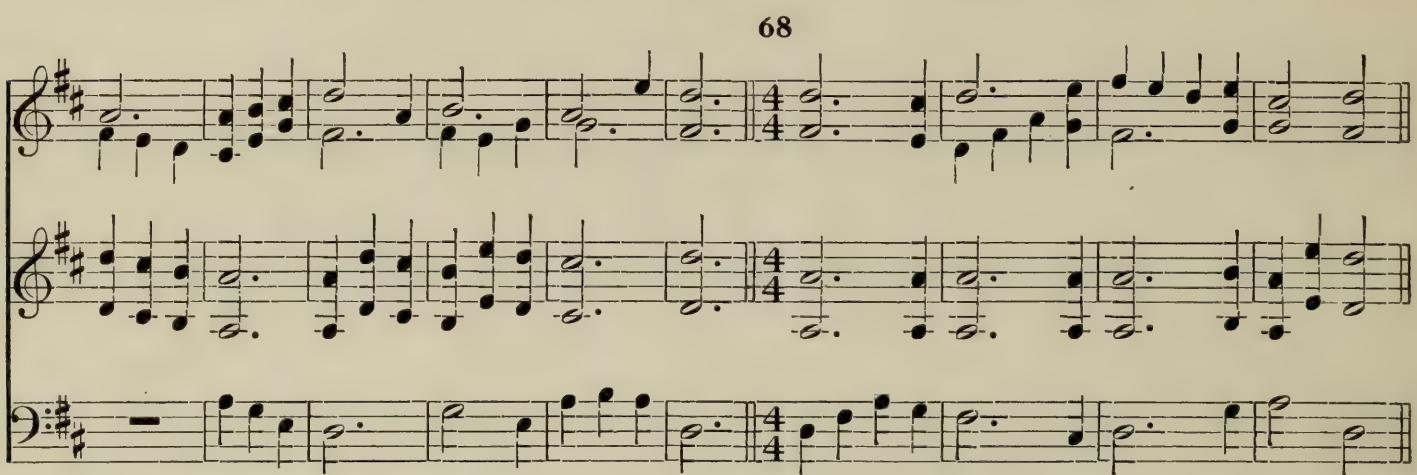
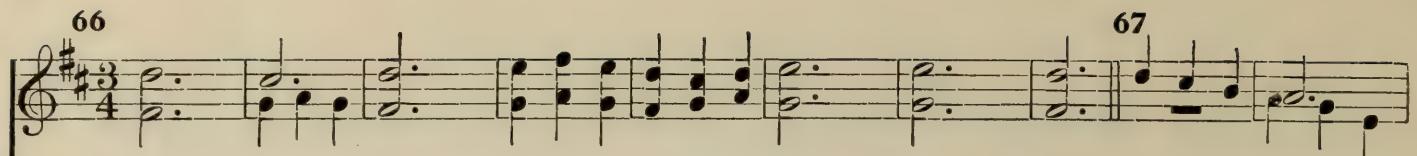
61

62

63

64

65



71

72

73

74

75

76

77

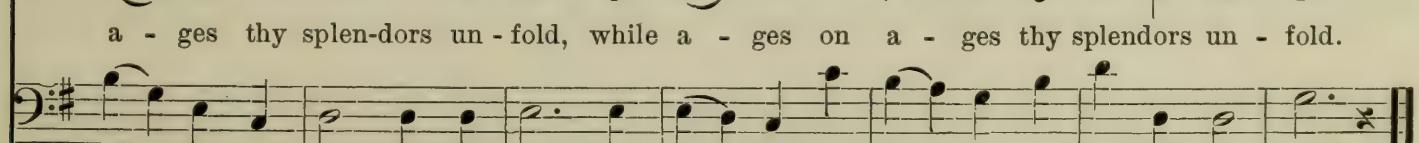
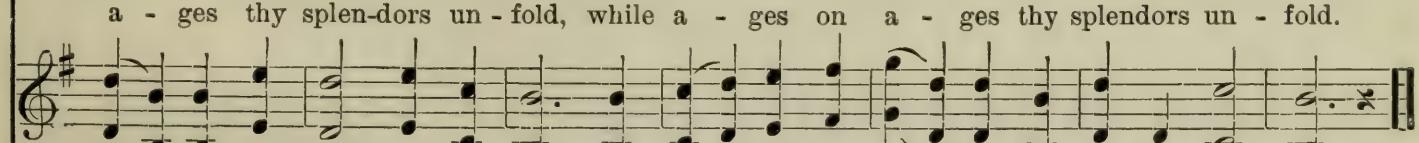
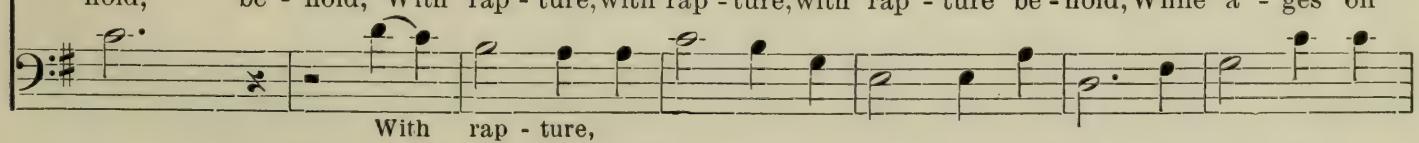
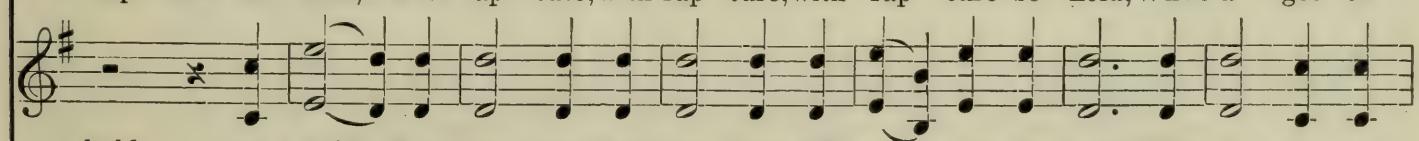
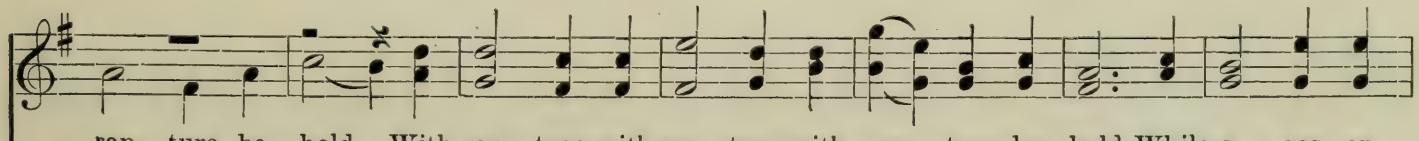
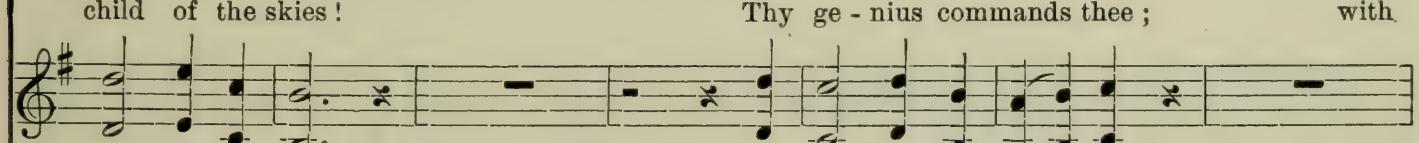
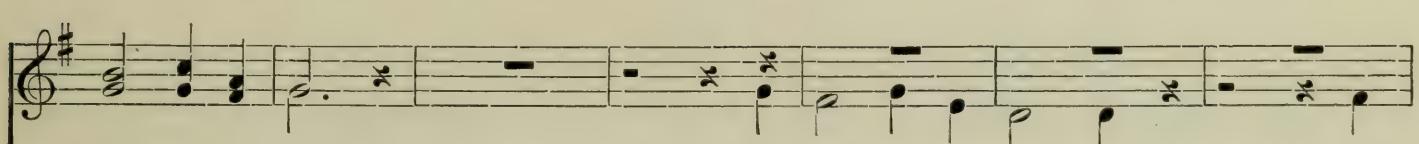
78

79

COLUMBIA.

Words by TIMOTHY DWIGHT.

80



81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

NOW THANK WE ALL OUR GOD.

Translated from RINKART by WINKWORTH.

JOHANN CRÜGER, 1649.

1. Now thank we all our God, With hearts and hands and voi - ces, Who wondrous things hath
 2. O, may this bounteous God Through all our life be near us, With ev - er joy - ful
 3. All praise and thanks to God The Fa-ther now be giv - en, The Ho - ly One who

done, In whom his world re - joi - ces; Who from our moth - er's arms Hath
 hearts And bless - ed peace to cheer us; And keep us in his grace, And
 reigns In earth and high - est heav - en; The One e - ter - nal God, Whom

blessed us on our way With count-less gifts of love, And still is ours to - day.
 guide us when per-plexed, And free us from all ills In this world and the next.
 earth and heav'n a - dore, For thus it was, is now, And shall be ev - er - more.

106

107

108

109

110

EVENING HYMN.

J. ELLERTON, adapted.
111

Arranged from J. BRAHMS.

1. The day thou gav - est, Lord, is end - ed ; The dark - ness falls at thy be - hest ; To
 2. We thank thee that thy love, un - sleeping, While earth rolls on - ward in - to light, Thro'

3. The sun, that bids us rest, is wak - ing Our breth - ren 'neath the west - ern sky, And
 4. So be it, Lord ; thy throne shall nev - er, Like earth's proud empires, pass a - way, But

thee our morn - ing hymns as - cend-ed, Thy praise shall hal - low now . . . our rest.
 all the world its watch is keep-ing, And rests not now by day . . . or night.

hour by hour fresh lips are mak-ing Thy won-drous do - ings heard . . . on high.
 stand, and rule, and grow for - ev - er, Till all thy crea-tures own . . . thy sway.

112

113

114

115 116 117 118

119 120

121

122

123

125

126

128

129

130

131

132

133

134

135

136

137

138

139

140

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

MOTET, The Lord is My Shepherd.

163

Not too slowly.

The Lord is my shep-herd ; I shall not want. He mak-eth me to lie down in green

The Lord is my shep-herd; I shall not want. He mak-eth me to lie down in green

A musical score for piano, page 1. The page shows a single staff of music with a dynamic marking 'p' at the beginning. The music consists of a series of eighth and sixteenth note patterns.

pastures : he lead-eth me be - side the still wa - ters. He re - stor - eth my soul : he
 pas-tures : he lead-eth me be - side the still wa - ters. He re - stor - eth my soul : he
 The
 lead-eth me in the paths of righteousness for his name's sake. The Lord is my
 lead-eth me in the paths of righteousness for his name's sake. Yea, tho' I walk thro' the valley of the
 Lord, . . . is my shep - herd. The Lord is my
 shep - herd, for thou art with me; thy rod and thy staff they com-fort me.
 shadow of death, for thou art with me; thy rod and thy staff they com-fort me.
 shep - herd, I will fear no e - vil: for
 p tranquilly.
 Thou pre - par - est a ta - ble be - fore me in the presence of mine en - e -
 Thou pre - par - est a ta - ble be - fore me in the presence of mine en - e -
 In the presence

HARMONIA — SERIES II

PROGRESSIVE EXERCISES AND SONGS FOR FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY
SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).

30 (2)

5

6

7

8

9

10

See Series I, 70.

11

12

13

14

15

16

17

THE LORD, JEHOVAH, REIGNS.

MENZIES RAYNER.

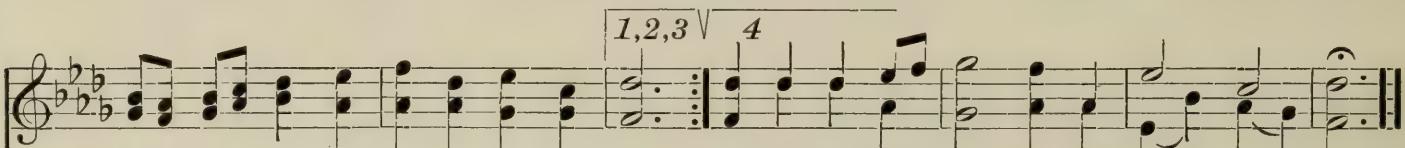
Adapted from an Old Tune.

18 *Allegro.*

1. Hail, Source of light, of life and love, And joys that nev - er end, . . . In whom all crea-tures
2. All space is with thy presence crowned ; Cre - a - tion owns thy care ; . . Each spot in na - ture's



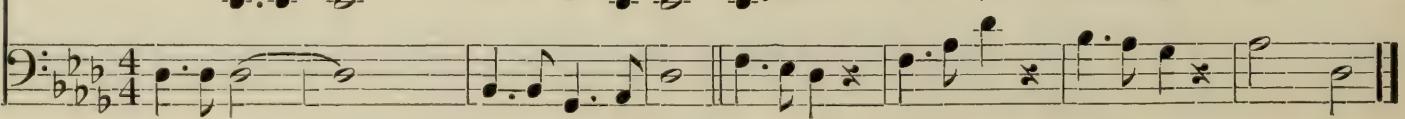
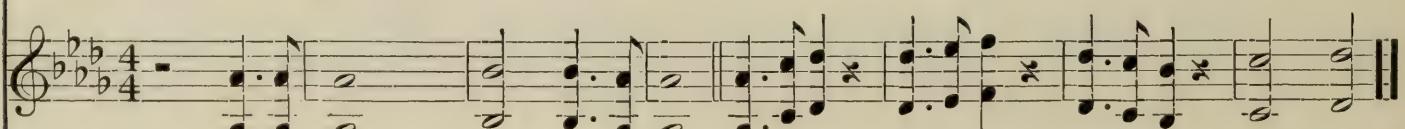
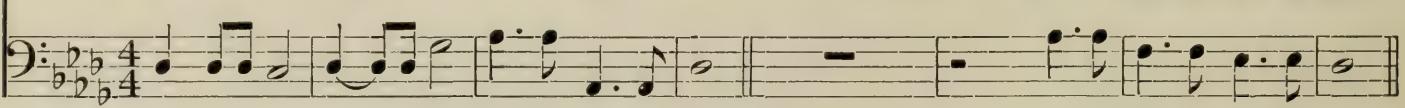
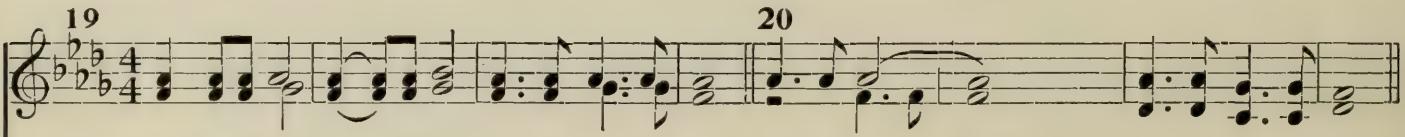
3. At-tuned to praise be ev - 'ry voice, Let not one heart be sad ; Je - ho - vah reigns ! let
4. Then sound the an - them loud and long, In sweet-est, loft-iest strains, And be the bur - den



live and move, Cre - a - tor, Father, Friend ! (4) reigns, The Lord, Je - ho - vah, Je - ho - vah, reigns !
am - ple round Proclaims that God is there.



earth re - joice ; Let all the isles be glad. (4) reigns, The Lord, Je - ho - vah, Je - ho - vah, reigns !
of the song, The Lord, Je - ho - vah, (*Omit.*)



23

24

25

26

27

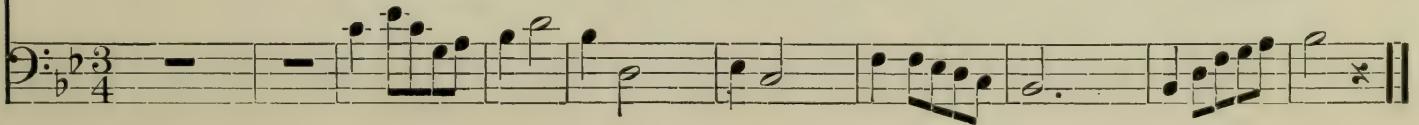
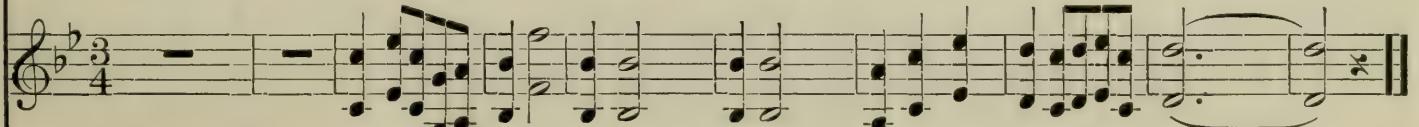
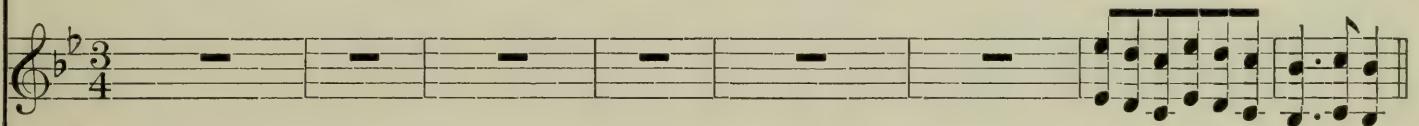
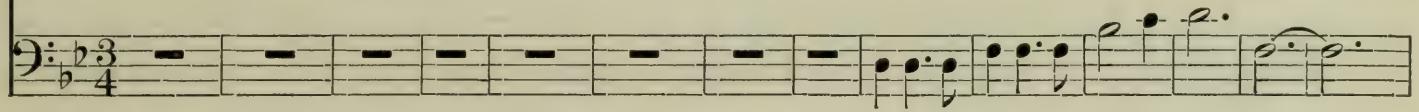
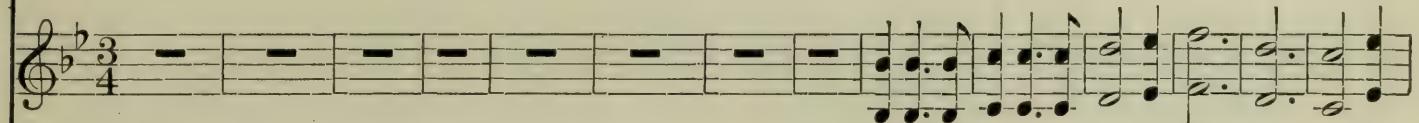
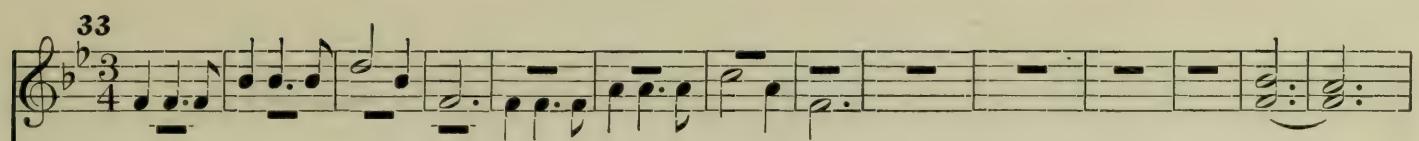
28

29

30

31

32



37

38

39

GOD IS LOVE.

JOHN BOWRING.

Adapted from an Old Tune.

40 Allegretto.

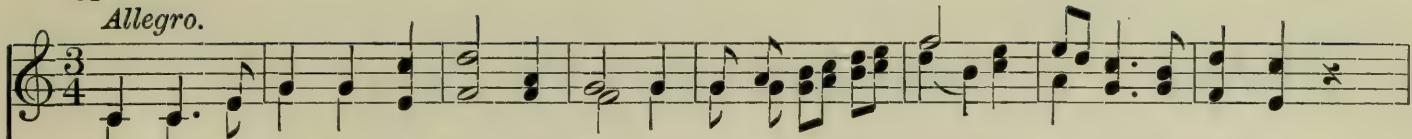
1. God is love; his mer - cy bright - ens All the path in which we
 2. Chance and change are bu - sy ev - er; Man de - cays, and a - ges
 3. E'en the hour that dark - est seem - eth Will his change - less good - ness
 4. He with earth - ly cares en - twin - eth Hope and com - fort from a -

rove; Bliss he wakes, and woe he light - ens: God is wis - dom, God is love.
 move; But his mer - cy wan - eth nev - er: God is wis - dom, God is love.

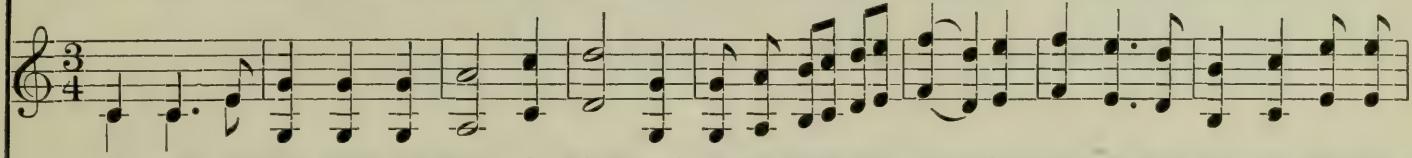
prove; From the mist his bright - ness streameth: God is wis - dom, God is love.
 bove; Ev - 'ry - where his glo - ry shin - eth: God is wis - dom, God is love.

I WILL EXTOL THEE.

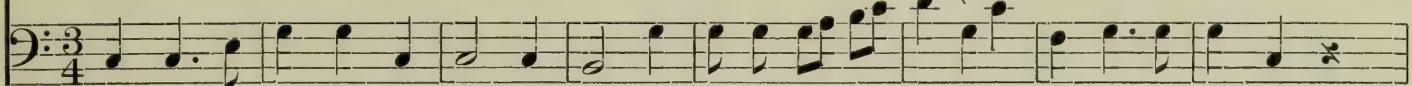
41

Allegro.

I will ex-tol thee, my God, O King; and I will bless thy name for - ev - er and ev - er.



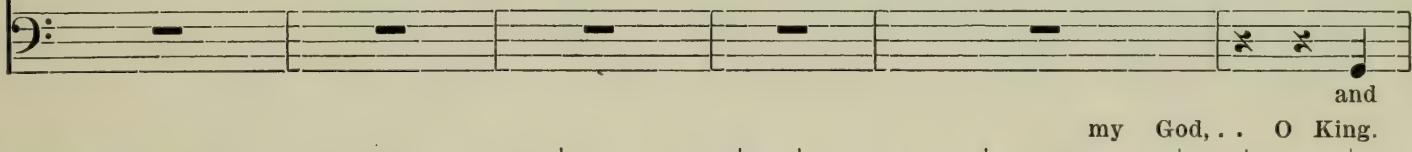
I will ex-tol thee, my God, O King; and I will bless thy name for - ev - er and ev - er. Ev'ry



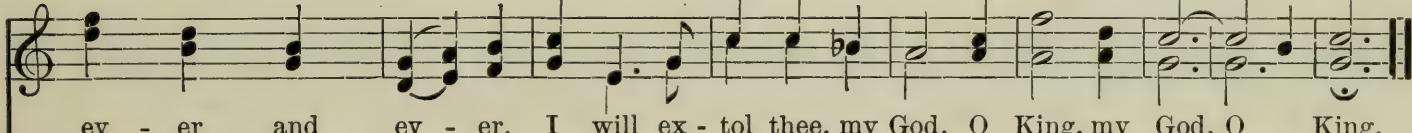
Ev'ry day will I bless thee; for -



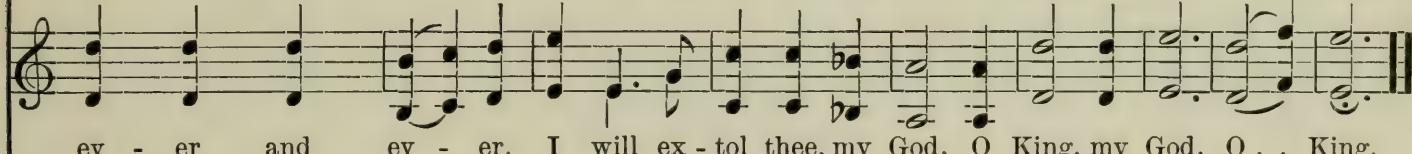
day will I bless thee; and I will praise thy name for - ev - er, for -



and my God, . . . O King.



ev - er and ev - er. I will ex - tol thee, my God, O King, my God, O King.



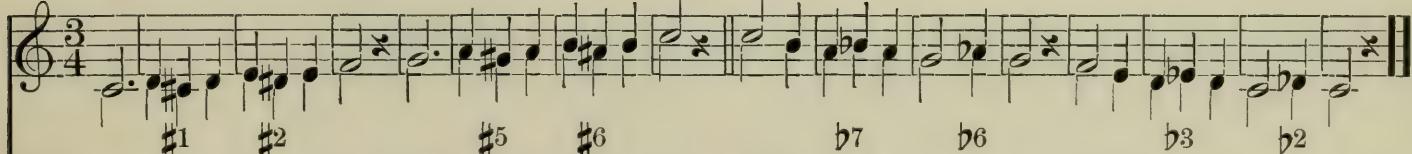
ev - er and ev - er. I will ex - tol thee, my God, O King, my God, O . . . King.



I will praise thy name for - ev - er,

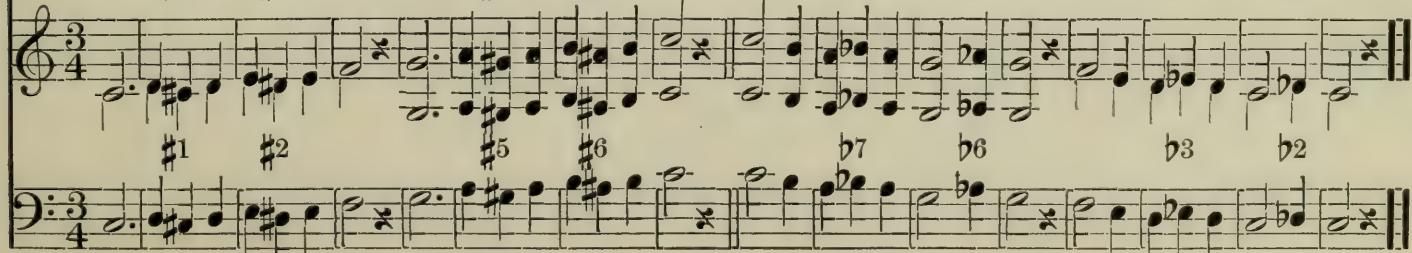
42

43



#1 #2 #5 #6

b7 b6 b3 b2



#1 #2 #5 #6

b7 b6 b3 b2

44

45

46

47

48

49

50

51

52

54

55

40 (12)

56

57

58

59

60

Words by OLIVER WENDELL HOLMES.*

61 *With spirit.*

1. Chil - dren of the day new-born, Mind - ful of its glo - rious morn, Let the pledge our
 2. Pay our sires their children's debt, Love and hon - or, nor for - get On - ly Un - ion's
 3. Hail, Co - lum - bia! strong and free, Throned in hearts from sea to sea! Blest in Un - ion's
 fa - thers signed Heart to heart for - ev - er bind! Ev - er may the cir - cling sun
 gold - en key Guards the Ark of Lib - er - ty! Ev - er may the cir - cling sun
 ho - ly ties, Let our grate - ful song a - rise, Ev - 'ry voice its trib - ute lend,

A little slower.

Find the Ma - ny still are One. 4. While the stars in heav'n shall burn, While the o - cean
 Find the Ma - ny still are One.
 All in lov - ing cho - rus blend. 4. While the stars in heav'n shall burn, While the o - cean
 rit.
 tides re - turn, Ev - er shall the cir - cling sun Find the Ma - ny still, still are One!
 rit.
 tides re - turn, Ev - er shall the cir - cling sun Find the Ma - ny still, still are One! rit.

* These portions of the "Additional Verses to 'Hail Columbia'" are used by special permission of HOUGHTON. MIFFLIN & CO., the authorized publishers of Dr. Holmes's works.

42 (14)

62

62

63

64

65

65

66

66

67

Compare with 63.

68

69

70

NOW FARE THEE WELL.

KARL STEIN (Adapted).

73 *Andante.*

Now fare thee well,
Now fare thee well, fare thee well. God give thee joy,
Now fare thee well, God give thee joy, God give thee
fare thee well.

joy < > So fare thee well. So fare thee well.
in thy wan - d'ring. So fare thee well, . . . so fare thee well. . . . God
joy in thy wan - d'ring. So fare thee well, So fare thee well. God

A musical score for a three-part setting (SATB or similar) in G major (two sharps) and common time. The vocal parts are arranged on three staves: Treble (soprano), Alto (mezzo-soprano), and Bass (bass). The music consists of eight staves of music with lyrics. The lyrics are as follows:

 give thee joy in thy wan - d'ring. God give thee joy in thy wand'ring, And may
 give thee joy in thy wan - d'ring.

 an - gels pro - tect from all ill, And may an - gels, may an - gels pro - tect from all
 And may an - gels, may an - gels pro - tect from all

 And may an - - - gels pro - tect thee from

 ill. . . God give thee joy! So fare thee well, And may an - gels, may an - gels pro -
 ill. . . God give thee joy! So fare thee well, And may an - gels, may an - gels pro -
 ill. So fare thee well, So fare thee well. . .

 tect from all ill, So fare thee well, fare thee well, so fare thee well, fare thee well. . .
 dolce.

 tect from all ill, So fare thee well, fare thee well, so fare thee well, fare thee well. . .
 dolce.

 Fare thee well, fare thee well. . .

The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), *cres.* (crescendo), *f* (forte), and *rall.* (rallentando). The vocal parts are separated by vertical bar lines, and the music is divided into measures by vertical bar lines and horizontal repeat signs.

ELFIN SONG.

Words by J. R. DRAKE (adapted).

77 *Allegro.*

1. Gnome and gob - lin! imp and sprite! Elf of eve! and star - ry Fay! Ye that love the
 2. Hail the wan-der - er a- gain With dance and song, and lute and lyre. Pure his wing and

Hith - er come, Hith - er,

cres. moon's soft light, Hith - er, hith - er wend your way, hith - er, hith - er wend your
cres. strong his chain, Dou - bly bright his fai - ry fire, Dou - bly bright his fai - ry
cres. O wend your
O bright his

dim. way; dim. Come hith-er and sing and trip it mer-ri-ly, . . .

fire. dim. Twine ye in a jo-cund ring, and f

way. Come hith - er and twine fire.

dim. and sing, . . . and sing, Twine ye in a jo - cund ring,

sing, . . . and sing, Twine ye in a jo - cund ring,

Come, twine in jo - cund ring, Come, and

Sing and trip it mer - ri-ly Hand to hand, and wing to wing, Round the wild witch-

cres - - - - cen - - - -

Sing and trip it mer ri-ly Hand to hand and wing to wing, Round the wild witch-

mer - ri-ly, cres - - - - cen - - - -

do. ff ha - zel tree, Round the ha - zel tree. Come hith-er, come hith-er, come hith-er.

do. ff tree dim in u en do.

ha - zel tree, Round the ha - zel tree. Come hith-er, come hith-er, come hith-er.

do. ff dim in u en do.

MY COUNTRY.*

Words, "America," by S. F. SMITH.

1. My coun-try! 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my
 2. My na - tive coun - try, thee, Land of the no - ble, free, Thy name I love; I love thy
 3. Let mu - sic swell the breeze, And ring from all the trees Sweet freedom's song; Let mor - tal
 4. Our fa-thers' God! to thee, Au - thor of lib - er - ty, To thee we sing! Long may our
 fa - thers died! Land of the pil-grims' pride! From ev - 'ry moun-tain side Let free - dom ring!
 rocks and rills, Thy woods and tem - pled hills: My heart with rap - ture thrills Like that a - bove.
 tongues a - wake; Let all that breathe partake; Let rocks their si - lence break,--The sound prolong.
 land be bright With freedom's ho - ly light; Pro - tect us by thy might, Great God, our King!

This selection may be sung in the key of G.

*Copyright, 1902, by LEO R. LEWIS.

83

84

85

86

86

WANDERER'S NIGHT-SONG.

Translation from GOETHE by LONGFELLOW.*

G. LEHMANN (Adapted).

90 *p* *Moderato.*

Thou that from the heavens art, Ev' - ry pain and sor - row still - est, And the dou - bly
 Thou that from the heavens art, Ev' - ry pain and sor - row still - est, And the dou - bly
 wretch-ed heart Dou - bly with re - fresh-ment fill - est, I am wea - ry with con-tend-ing !
 wretch-ed heart Dou - bly with re - fresh-ment fill - est, I am wea - ry with con-tend-ing !

*This translation is used by special permission of HOUGHTON, MIFFLIN, AND CO., the authorized publishers of Longfellow's works.

rit. *A little faster.*

Why this rap - ture and un - rest? Peace de - scend - ing, Peace de - scend - ing,

Why this rap - ture and un - rest? Peace de - scend - ing, Peace de - scend - ing,

Why this rap - ture and un - rest? Peace de - scend - ing, Peace de - scend - ing,

cres.

Come, ah, come in - to my breast! Come, ah, come in - to my breast!

Come, ah, come in - to my breast! Come, ah, come in - to my breast!

Come, ah, come in - to my breast! Come, ah, come in - to my breast!

Peace de -

Come, ah, come in - to my breast!

Come, ah, come in - to my breast!

Come, ah, come in - to my breast!

Peace de - scend - ing,

Peace de - scend - ing, Ah,

cres.

Peace de - scend - ing, ah! come,

scend - ing, > > ff > > p *pp Lento.*

Come, ah, come in - to my breast, in - to my breast, Peace de - scend - ing, come, ah, come!

come, ah, come in - to my breast, in - to my breast, Peace de - scend - ing, come, ah, come!

pp

91

92

93

Note change of key.

SPRING SONG.

E. SILAS.

94 *p Allegro con spirito.*

1. Now gladsome Spring is com - ing, And flow'rets sweet are bloom-ing, Fa la la la la la

2. And ma - ny a blos-som glo - rious Now greets the sun vic - to - rious, Fa la la la la la

la, Fa la la la la la, fa la la la la,

la, Fa la la la la la, fa la la la la,

la, fa la la la la, la la, fa la la la la

fa la la la la, While na - ture shows her face, Be-decked with ev -'ry grace, Fa la
 fa la la la la, While earth her voice doth raise To sing in thank-ful praise, Fa la
 la la la,

glad - ness, Doth laugh at Win - ter's sad - ness, Fa la la la, fa
 joi - ces, We'll sing with hap - py voi - ces, Fa la la la, fa
 Fa la la la la la la la la, fa

la la la la la la la, fa la la la, fa la la la la la la.
cres. *ff*

la la la la fa la la la, fa la la la la la la.
cres. *ff*

la la la la la la la, fa la la la la la la, fa la la la la.
cres. *ff*

95

96

97

Note change of key.

WE WELCOME THEE.

COMPANION-PIECE TO "NOW FARE THEE WELL," NO. 73.

KARL STEIN (adapted).

98 *Very sustained.*

We wel - come thee! We wel - come thee! Thrice blest the day that marks thy journey's

We wel - come thee! We wel - come thee! Thrice blest the day that marks thy journey's

This selection may be sung in G or in G-flat.

We wel-come thee!

end! We wel - come thee! We wel - come thee! In lov - ing song our thankful voi-ces

end! We wel - come thee! We wel - come thee! In lov - ing song our thankful voi-ces

Words are but

blend. We wel - come thee! We wel - come thee! Words are but weak, are but

cres. e accel.

blend. We wel - come thee! We wel - come thee!

cres. e accel.

We wel - come thee, . . . wel - come thee! Words are but

weak lento. a tempo. When speaks the

weak . . . when deeper feel-ings throng; When speaks the throbbing heart, the

lento. a tempo. cres.

Words are but weak when deeper feel - ings throng; When speaks the throbbing heart, the

lento. cres.

weak a tempo.

throbbing heart, it breathes its mes - sage in a song! We wel - come thee! We wel - come thee!

throbbing heart it breathes its mes - sage in a song! We wel - come thee! We wel - come thee!

A musical score for piano, featuring two staves. The top staff uses a treble clef, a key signature of four flats, and a 2/4 time signature. The bottom staff uses a bass clef, a key signature of four flats, and a 2/4 time signature. Measure 99 begins with a sixteenth-note pattern. Measure 100 starts with a eighth-note followed by a sixteenth-note pattern. Measure 101 begins with a sixteenth-note pattern. The score includes measure numbers 99, 100, and 101.

SLEIGHING SONG.

* The Alto (Soprano II) and Bass sing "ling ling ling" throughout, unless otherwise indicated.

fro - zen road-way spring - ing, Our cours - ers dash a - long, *cres.* While mer - ry bells are
 ne'er a tho't but pleas - ure; We've banished ev - 'ry woe! All hail the glist'ning

fro - zen road-way spring - ing, Our cours - ers dash a - long, ling ling ling
 ne'er a tho't but pleas - ure; We've banished ev - 'ry woe!

ling ling ling, etc. *cres.* *f* Hal-lo! hal - lo!
 ring - ing, And voi - ces join in song, Hal - li! hal - lo! And
 trea - sure, That spark - ling gem, the snow, Hal - li! hal - lo! That

ling ling ling ling ling ling Hal - li! : And
 ling ling ling ling ling ling Hal - li! : That

f *ff* *p* *ff* *2* *dim.*
 voi - ces join in song. Ling ling ling ling ling ling snow.
 spark - ling gem, the (Omit.)

voi - ces join in song. Ling ling ling ling ling ling snow.
 spark - ling gem, the (Omit.) . . .

lling, And voi - ces join in song, Ling ling snow. A - way we
 That spark - ling gem, the (Omit.) . . .

p *p* *A - way we go!* *dim.*
 A - way we go! *dim.*
 A - way we go! *dim.*
 go! A - way we go! . . .

OUR FLAG.

A. R. ROBINSON.

103 *Tempo di marcia.*

CARL WILHELM (Adapted).

1. A - bove our Un - ion, broad and wide, From o - cean-side to o - cean-side, From
 2. This flag shall nev - er suf - fer wrong; For all with mus - ket, sword, and song, Will

3. Our shouts shall ech - o round each throne, Till Free-dom o'er the world is known, Till

north - ern hills to south - ern plains, One ban - ner shows that Free - dom reigns, And
 leap from plow and bench and till, Like one to work dear Free-dom's will. Our

all man-kind, in ev - 'ry clime, Shall join the cho - rus, grand, sub - lime. Ten

sends a splen - dor shin - ing far, From out its folds of stripe and star; And sends a
 flag no ty - rant's touch shall mar, Nor blight one gleam-ing stripe or star; Our flag no

mil - lion swords the guard - ians are Of Free-dom's flag of stripe and star; Ten mil - lion

splen - dor shin - ing far, From out its folds . . . of stripe and star.
 ty - rant's touch shall mar, Nor blight one gleam - - ing stripe or star.

swords the guard - ians are Of Free-dom's flag of stripe and star.

HARMONIA — SERIES III

PROGRESSIVE EXERCISES AND SONGS FOR FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY
SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).

1

2

[TENOR AND ALTO-TENOR.]

3

4

5

6

7

8

9

10

11* 12

13

14

15

16

17

18

19

15

3
4

3
4

3
4

16

C

C

C

17*

B-flat
C

B-flat
C

B-flat
C

18

C

C

C

19

20

21

22

23

6/8

6/8

6/8

25

4/4

4/4

4/4

6/8

6/8

6/8

Three staves in G major. Measures 1-3. Fermatas are present in the first, second, and third measures of each staff.

26

Three staves in G major. Measures 26-28. Fermatas are present in the first, second, and third measures of each staff.

Three staves in G major. Measures 29-31. Fermatas are present in the first, second, and third measures of each staff.

Three staves in G major. Measures 32-34. Fermatas are present in the first, second, and third measures of each staff.

AH, WELL-A-DAY!

W. MOTHERWELL.

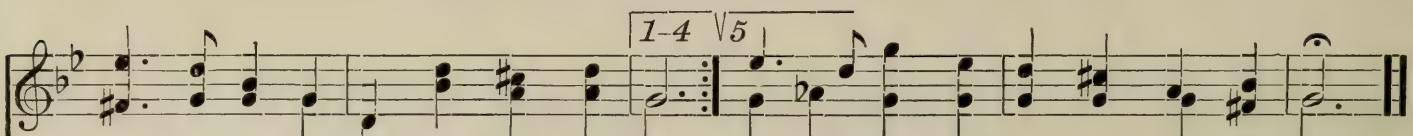
27



1. Some love is light and fleets a-way, Heigh-o ! the wind and rain ; Some love is deep and
 2. Of loy - al love I sing this lay, Heigh-o ! the wind and rain ; 'Tis of a knight and
 3. He lov'd her, O, he lov'd her long, Heigh-o ! the wind and rain ; But she for love gave



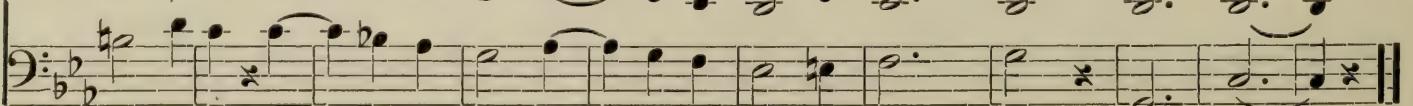
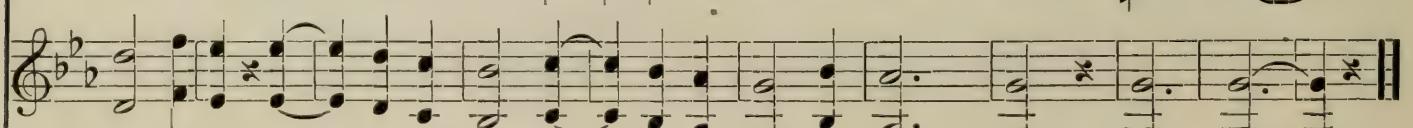
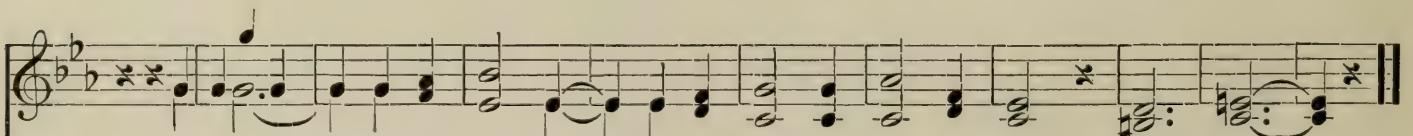
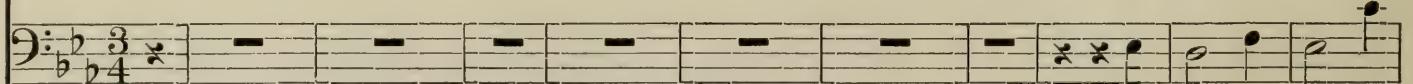
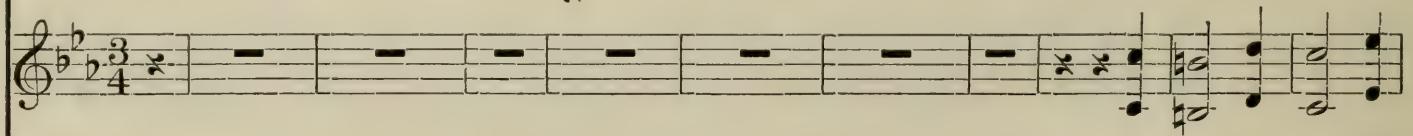
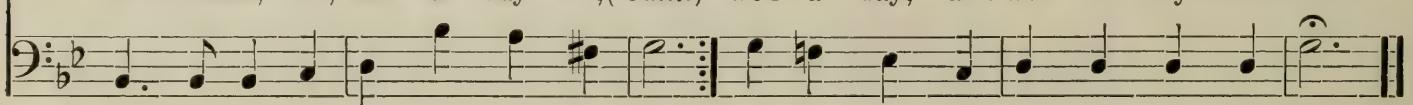
4. That brave knight buckled on his brand, Heigh-o ! the wind and rain ; And fast he sought a
 5. He scorned to weep, he scorned to sigh, Heigh-o ! the wind and rain ; But like a true knight



scorns de-cay, Ah, well - a - day ! In vain. 5. well - a - day, ah! well - a - day ! Life's vain!
 la - dy gay, Ah, well - a - day ! Bright twain.
 bit - ter wrong, Ah, well - a - day ! Dis-dain.



for-eign strand, Ah, well - a - day ! In pain.
 he could die, Ah, well - a - day ! Ah, (Omit.) well - a - day, ah ! well - a - day ! Life's vain !



29*

6/8

6/8

3/8

6/8

6/8

3/8

6/8

6/8

3/8

6/8

6/8

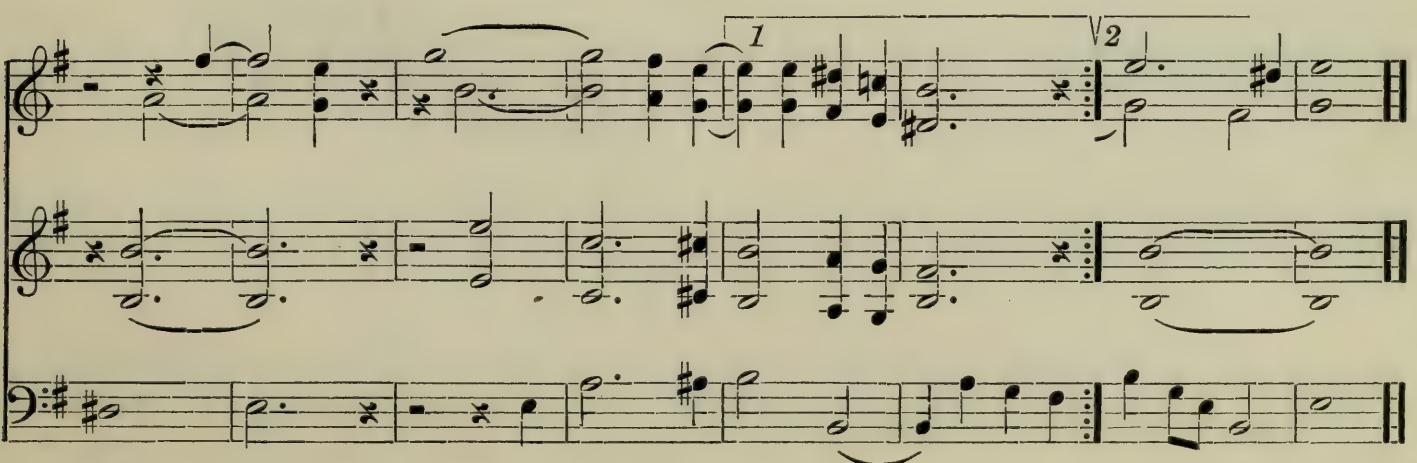
3/8

2/4 time signature. Treble staff: dotted half note, eighth note. Bass staff: eighth note pairs. Third staff: eighth note pairs. Measures 1-6.

2/4 time signature. Treble staff: dotted half note, eighth note. Bass staff: eighth note pairs. Third staff: eighth note pairs. Measures 7-12.

2/4 time signature. Treble staff: dotted half note, eighth note. Bass staff: eighth note pairs. Third staff: eighth note pairs. Measures 13-18.

2/4 time signature. Treble staff: dotted half note, eighth note. Bass staff: eighth note pairs. Third staff: eighth note pairs. Measures 19-24.



32*

33*

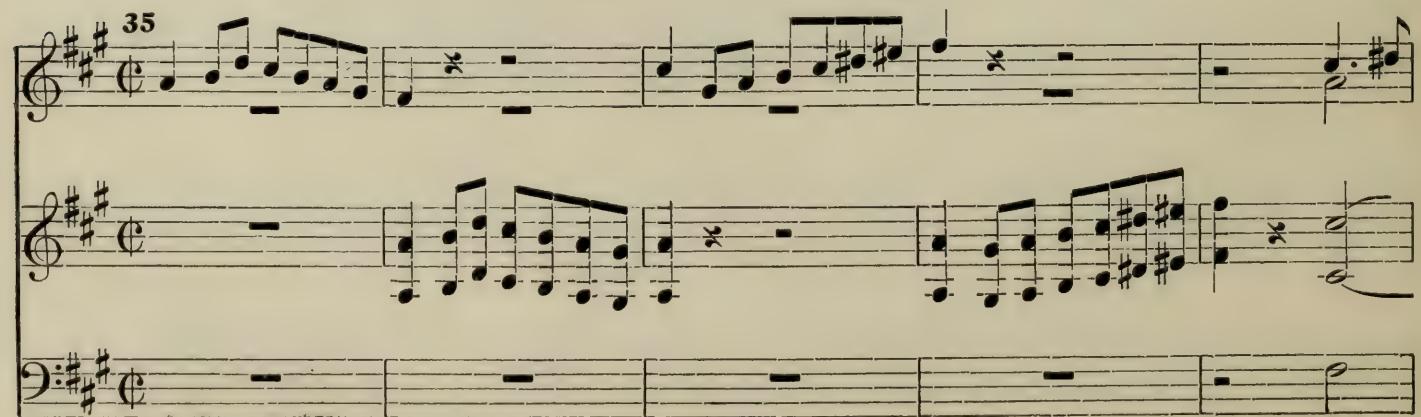
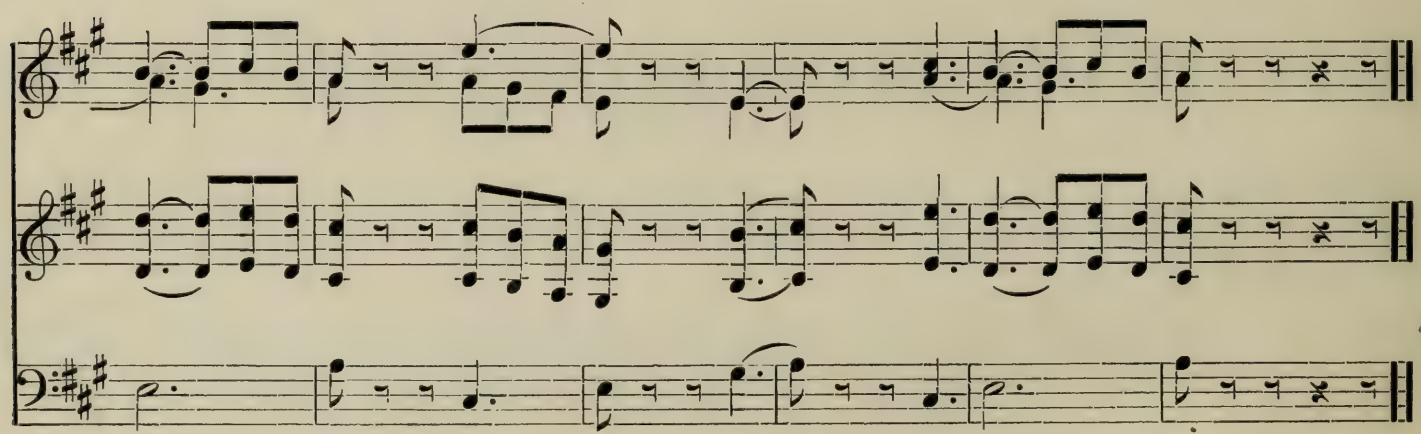
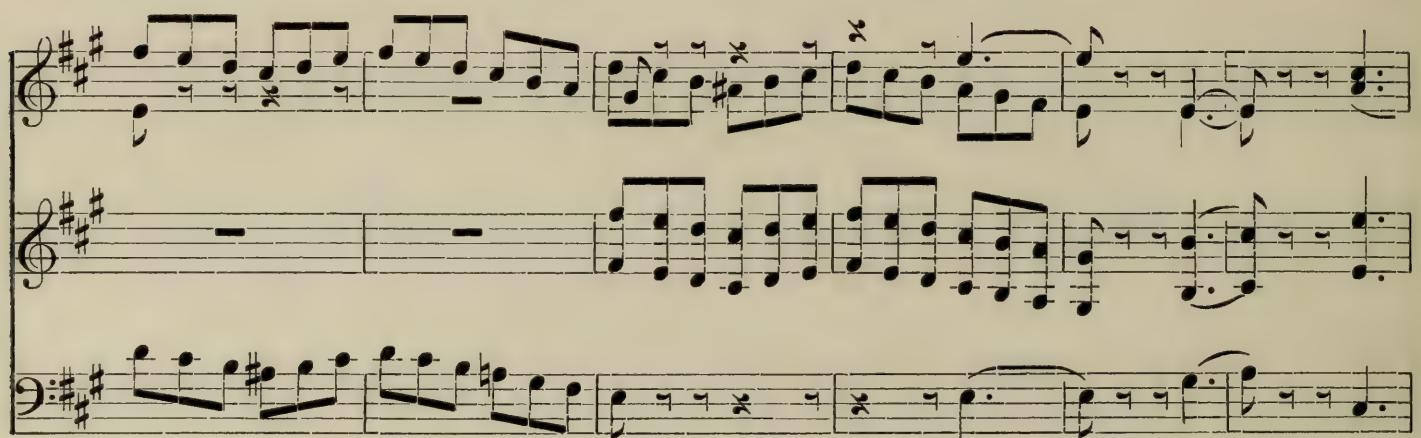
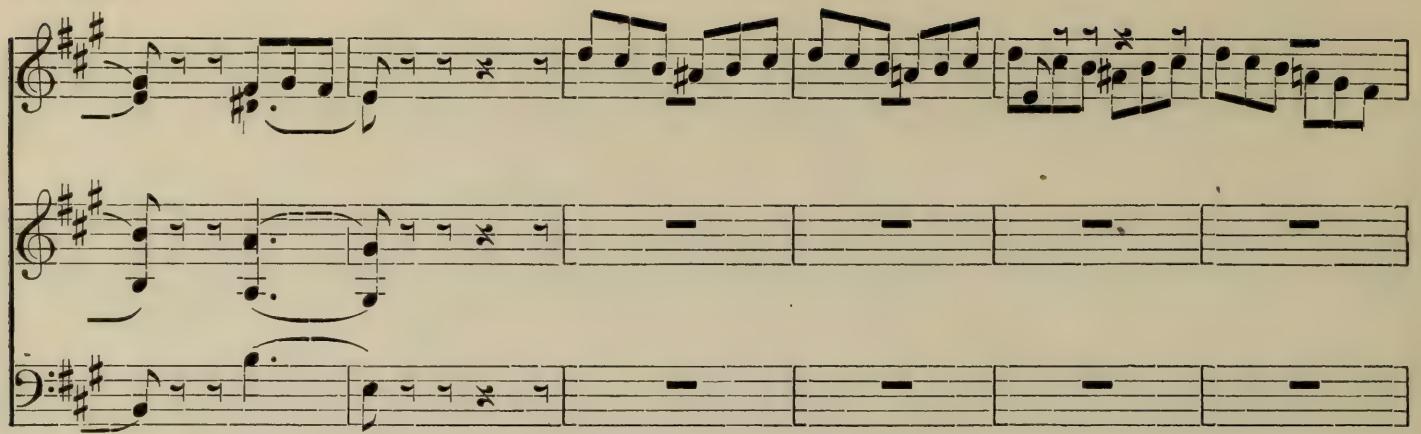
Three staves of musical notation in common time (indicated by a 'C') and a key signature of one flat (indicated by a 'F#'). The first staff (Treble) consists of eighth-note patterns with grace notes. The second staff (Bass) consists of sixteenth-note patterns. The third staff (Alto) consists of eighth-note patterns. The music is divided into measures by vertical bar lines.

34*

Three staves of musical notation in common time (indicated by a 'C') and a key signature of one flat (indicated by a 'F#'). The first staff (Treble) consists of eighth-note patterns with grace notes. The second staff (Bass) consists of sixteenth-note patterns. The third staff (Alto) consists of eighth-note patterns. The music is divided into measures by vertical bar lines.

Three staves of musical notation in common time (indicated by a 'C') and a key signature of one flat (indicated by a 'F#'). The first staff (Treble) consists of eighth-note patterns with grace notes. The second staff (Bass) consists of sixteenth-note patterns. The third staff (Alto) consists of eighth-note patterns. The music is divided into measures by vertical bar lines.

Three staves of musical notation in common time (indicated by a 'C') and a key signature of one flat (indicated by a 'F#'). The first staff (Treble) consists of eighth-note patterns with grace notes. The second staff (Bass) consists of sixteenth-note patterns. The third staff (Alto) consists of eighth-note patterns. The music is divided into measures by vertical bar lines.



36

Measures 76-18 (18) musical score. The score consists of three staves. The top two staves are in common time (C) and the bottom staff is in 2/4 time (G). The music includes eighth and sixteenth note patterns, rests, and dynamic markings like 'x' and 'p'.

Continuation of the musical score for measures 76-18 (18). The score consists of three staves. The top two staves are in common time (C) and the bottom staff is in 2/4 time (G). The music continues with eighth and sixteenth note patterns and rests.

37*

Continuation of the musical score for measure 37*. The score consists of three staves. The top two staves are in common time (C) and the bottom staff is in 2/4 time (G). The music includes eighth and sixteenth note patterns and rests.

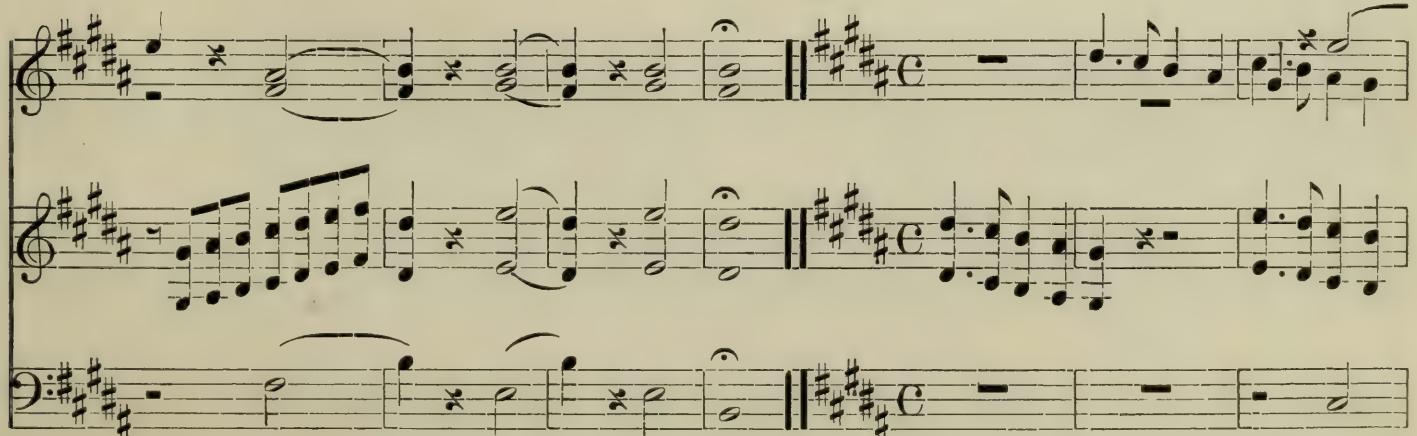
Continuation of the musical score for measure 37*. The score consists of three staves. The top two staves are in common time (C) and the bottom staff is in 2/4 time (G). The music includes eighth and sixteenth note patterns and rests.



38*



39*



2/4 time, 4 sharps

40*

3/4 time, 4 sharps

3/4 time, 4 sharps

41*

3/4 time, 4 sharps

MIDNIGHT.

After EICHENDORFF, by C. B. RICH.

A. WALTER.

46 *Moderato.*

1. The quiv'ring stars a - bove me glis-ten, The earth in sleep is bound; With heart a-thrill I
The earth in sleep is bound;

2. The gar-ish day of toil and pleasure Hath run its gid - dy round; Yet thou, my heart, no
Hath run its gid - dy round;

pause and list - en,— Still'd is each faint-est sound. 3. The pla-cid moon a cloud is rift-ing With
più mosso.

rich - er meas-ure Of life or joy hast found. 3. The pla-cid moon a cloud is rift - ing With
più mosso.

T'ward ra - diant seas, *mf* *dim.*

sil-v'ry darts galore; T'ward radiant seas the world, the world is drift - ing, Beyond th' ho - ri - zon's

mf *dim.*

sil-v'ry darts ga - lore; T'ward ra - diant seas the world is drift - ing, Beyond th' ho - ri - zon's

p poco stringendo. *cres.* *Con moto.*

shore.4. Now on de - vo-tion's ea - ger pin - ion Wing - eth my soul its way Where God holds

p poco stringendo. *cres.* *Con moto.*

shore.4. Now on de - vo-tion's ea - ger pin - ion Wing - eth my soul its way Where God holds

p poco stringendo. *cres.* *Con moto.*

sway, by Love's do - min - ion, In ev - er - last - ing day, In ev - er -

sway, by Love's do - min - ion In ev - er - last - ing day, Where God holds sway, Where

sway, by Love's do - min - ion, God holds sway In ev - er - last - ing day, Where

sway, by Love's do - min - ion, In ev - er - last - ing, ev - er - last - ing day, Where

last - ing day, day!

God holds sway In ev - er - last - ing, ev - er - last - ing day, in ev - er - last - ing day.

God holds sway In ev - er - last - ing, ev - er - last - ing day, in ev - er - last - ing day.

day!

ULLABY.

From the German by C. B. RICH.

E. JORK.

47 *Grazioso, con moto.*

Slum - ber, ba - by dear, An - gels hov - er near, . . .
 Slum - ber, ba - by dear, An - gels
 . . . Sent to guard thee, to guard thee, to guard thee in thy sleep -
 hov - er, hov - er near, to guard thee, sent to guard thee in thy sleep -

God in heav'n his watch is keep - ing, Trust, O trust his ten - der care,
 ing. God in heav'n his watch is keep - ing, is keep - ing, Trust his
 ing. God in heav'n, God . . . his watch is keep - - ing, Trust his
 God in heav'n his watch is keep - ing, Trust, O trust his ten - der care,

Trust his ten - der, ten - - - der care, He is ev - - 'ry - where.
 ten - der, ten - - - der care, O trust his care, He is ev - 'ry - where.

48 From HAYDN'S "Creation."

Pro - claim in your ex - tend - ed course th' al - might - - - y

f

Pro - claim in your ex - tend - ed

Pro - claim, . . . pro - claim in your ex - tend - ed

f

Pro - claim in your ex - tend - ed course,

pow'r and praise of God, the praise of God.

Pro - claim . . .

course, pro-claim th' almighty pow'r and praise of God, th' al -

course, pro-claim, proclaim th' al-might - y pow'r and praise of God,

Pro-claim in your ex - tend - ed course th' al -

pro - claim . . . th' al-might - y pow'r, th' al-might - y pow'r and praise of God, and praise of God, and praise of God.

Th' al - might - y pow'r and praise of God, and praise of God.

might - - - y pow'r and praise of God,

49 From HAYDN'S "Creation."

De - spair - ing rage, de - spair-ing,

f

De-spair - ing, curs - ing rage, at - tends, at-tends their rap - id fall.

f

De - spair - ing, curs - ing rage . . . at-tends their rap - id fall.

f

De-spair - ing, curs - ing rage at-tends their rap - - - id fall.

50 From ROMBERG'S "Lay of the Bell."

But dread is fire's resist - less
 But dread is fire's resist - less force, When fet - ters fail . . . to check her
 When fet - ters fail . . . to check . . . her course, . . . When on her
 When fet - ters fail to check her course, When on her
 force., When fet - ters fail to check her course, When on her
 course, When
 path in free - - dom wild She rush - es, Na - ture's free - - born child.
 path in free - dom wild She rush - es, Na - ture's free - born child.
 path in free - dom wild She rush - es, Na - ture's free - born child.
 on her path in free-dom wild

51 From HAYDN'S "Creation." [Final Chorus of Part I; may be sung with piano or orchestra accompaniment. Large numerals show number of measures of rest. Small numerals are measure numbers.]

Allegro. $\text{♩} = 116.$

The heav - ens are tell - ing the glo - ry of God, The
 The heav - ens are tell - ing the glo - ry of God, 3
 The

10

won-der of his work dis-plays the fir - ma-ment; The won - der of his

won-der of his work dis-plays the fir - ma-ment; The won - der of his

11

work dis-plays the fir - ma-ment. [SOLI. . . The night that is gone, to fol - low - ing

11

work dis-plays the fir - ma-ment.

11

35

night, The night that is gone to fol-low-ing night.] The heav - ens are tell - ing the

The heav - ens are tell - ing the glo - ry of

40

The won - der of his work, the won - der of his work,

45

glo - ry of God, The won - der of his work dis-plays, dis -

God, the won - der, The won - der of his work dis-plays, dis -

the won - der of his work, the won - der of his work

50

The won - der of his work

plays the fir - ma - ment, The won - der of his work dis - plays, dis - plays the fir - ma - ment.

plays the fir - ma - ment, The won - der of his work dis - plays, dis - plays the fir - ma - ment.

The won - der of his work

36

più allegro. $\text{♩} = 144.$

[TRIO... ev - er, . ev - er un-der - stood.] The heav - ens are tell - ing the glo - ry of

36

36

The heav - ens are tell - ing the glo - ry of God, the

The won - der of his work, the won - der of his work,

God, The won - der of his work dis - plays, dis - plays the fir - ma - ment.

won - der, The won - der of his work dis - plays, dis - plays the fir - ma - ment.

The won - der of his work, the won - der of his work

2

110

1
2

INST.

2

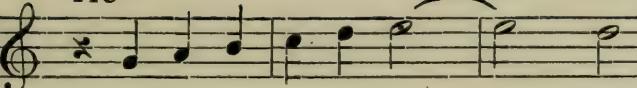
3

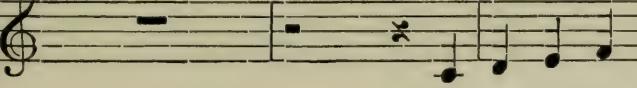
The won - der of his work dis - plays the fir - ma -

4

The won - der of his work dis - plays the fir - ma - ment, The won - der of his work dis - plays the fir - ma - ment, The won - der of his work dis - plays the fir - ma -

115

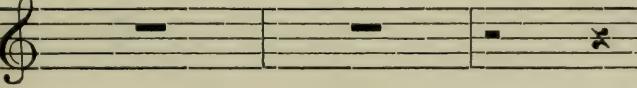
1 |  The wonder of his work . . . dis - plays the fir - ma - ment, the fir - ma - ment.

2 |  The wonder of his work dis - plays the fir - ma - ment.

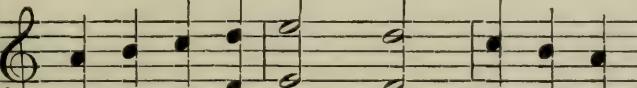
3 |  The fir - ma - ment, the fir - ma - ment.

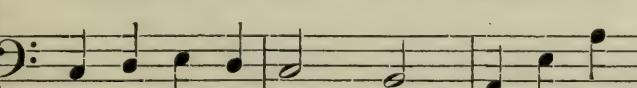
4 |  The won - der

120

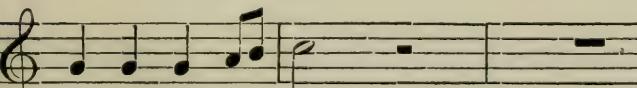
1 |  The won - der of his work dis - plays the fir - ma -

2 |  The won - der of his work dis - plays the fir - ma - ment.

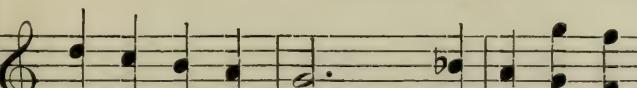
3 |  The won - der of his work dis - plays the fir - ma - ment. The won - der of his work dis -

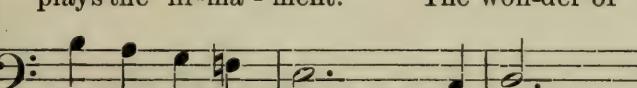
4 |  of his work displays,

125

1 |  The won - der

2 |  The won - der of his work . . . displays the fir - ma - ment, The

3 |  The won - der of his work dis - plays the fir - ma - ment, the fir - ma -

4 |  dis - plays the fir - ma - ment, dis - plays,

1 of his work, . . . The won-der of his work . . . dis - plays, . . . dis - plays . . .

2 won-der of his work dis - plays the fir - ma - ment.

3 ment, The won-der of his work dis - plays, . . . dis - plays . . . the fir - ma -

4 dis - - - plays the fir - ma - ment, The wonder of his

140

1 . . . the fir - ma - ment, The won-der of his work displays the fir - ma - ment.

2 The won-der of his work . . . dis - plays, dis - plays the fir - ma - ment.

3 ment, dis - plays, . . . dis - plays the fir - ma - ment, the fir - ma -

4 work dis - plays the fir - ma - ment. . . .

145

1 The won-der of his work, The won-der of his work dis - plays, dis - plays the

2 The won-der of his work, The won-der of his work dis - plays, dis - plays the

3 The won-der of his work displays the fir - ma - ment, the fir - ma -

4 The won-der of his work, the won-der of his work dis - plays, dis - plays the

150

155

1

2

3

4

155

fir - ma-ment. The heav - ens are tell - ing the glo - ry of

ment. The heav-ens are tell - ing the glo - ry of God, The won-der of his

fir . - ma-ment. The heav - ens are tell - ing the glo - ry of God, The won-der of his

160

1

2

3

4

160

work dis - plays the fir - ma-ment, dis - plays the fir - ma-ment, dis -

God, The won - der of his work dis - plays the fir - ma -

work dis - plays the fir - ma-ment, dis - plays the fir - ma-ment, dis -

work . . . dis - plays, dis - plays

165

1

2

3

4

165

plays, . . . the fir - ma-ment, The won-der of his work, The won-der of his

ment, the fir - ma-ment, The won-der of his work, The won-der of his

plays . . . the fir - ma-ment, The won-der of his work dis - plays the

the fir - ma-ment, The won-der of his work, The won-der of his

170

1 work dis-plays, dis-plays the fir - ma-ment, The heav - ens are tell - ing the glo - ry of

2 work dis - plays, dis - plays the fir - ma - ment, The heav-ens are tell -

3 fir - ma-ment, the fir - ma-ment, The heav-ens are tell - ing the glo - - ry of

4 work dis-plays, dis-plays the fir - ma - ment, The heav - ens are tell - ing the glo - ry of

180

1 God, The won - der of his work dis - plays, . . . dis - plays . . . the fir - ma-

2 ing, are tell - ing the glo - ry of God, . . . The won - der of his

3 God, The won - - - der of . . . his work . .

4 God, The won - der of his work dis - plays the fir - ma-ment, dis -

190

1

1 ment, dis - plays the fir - ma-ment, dis-plays the fir-ma-ment, displays the fir-ma- ment.

2

2 work dis - plays the fir - ma-ment, dis-plays the fir-ma-ment, displays the fir-ma- ment.

3

3 dis - plays the fir - ma-ment, dis-plays the fir-ma-ment, displays the fir-ma- ment.

4

4 plays the fir - - - ma - ment, displays the fir-ma-ment, displays the fir-ma-ment.

BRIGHAM YOUNG UNIVERSITY



3 1197 22943 0555

Date Due

All library items are subject to recall at any time.

OCT 18 2012

Brigham Young University

